

# PIANO SAFARI®

## REPERTOIRE BOOK 1

TEACHER GUIDE  
By Dr. Julie Knerr & Katherine Fisher

### UNIT 2

TITLE	TYPE	BOOK PAGE NUMBER	TEACHER GUIDE PAGE NUMBER
Goals and Objectives			58
Sight Reading Cards Level B	Reading		59
White Keys	Theory	43	60
C D E March	Rote	45	63
Mary Had a Little Lamb	Reading	46	64
F G A B Waltz	Rote	47	65
River Rafting	Reading	48	66
Tall Giraffe	Technique	50	67
Tall Giraffe and Friends	Improvisation	52	70
A Day in the Life of a Tall Giraffe	Rote	54	71
Fuzzy Wuzzy	Reading	55	73
Ode to Joy	Reading	56	74
Robots	Rote	58	75

# UNIT 2

## Goals and Objectives

Unit 2 focuses on the White Keys.

In Unit 2, our goals are:

- Learn the names of the white keys
- Read pieces in pre-staff notation by finger number that begin on various fingers.
- Play with all five fingers
- Internalize and automatize finger numbers
- Continue to work on playing with a good piano hand shape and *non legato* articulation. Playing *non legato* allows the arm to continue to be involved in controlling the fingers, which develops a good sound and a relaxed technique.
- Refine the *non legato* technique through the Tall Giraffe Technique and its accompanying pieces
- Continue to play patterned pieces by Rote to develop rhythm, musicianship, memory, and confidence.
- Reinforce reading and develop confidence in reading pre-staff finger number notation through the *Sight Reading & Rhythm Cards* Level B, which should be assigned throughout this unit.

# SIGHT READING & RHYTHM CARDS

## Unit 2: Level B

### Level B Cards: Pre-staff White Keys with Fingers 1 2 3 4 5

Sample Level B Card

The sample Level B card is a yellow rectangular card with a light green border. It contains two main sections: 'RH 1 on G' and 'LH 4 on C'. The 'RH 1 on G' section features a single staff with a sequence of eighth notes, each with a finger number above it: 1, 1, 1, 1, 3, 3, 3, 3, 2, 2, 2, 2, 3, 3, 1, 1. The 'LH 4 on C' section features two staves. The top staff has a sequence of eighth notes with finger numbers below them: 4, 4, 4, 3, 3, 3, 2, 2, 2, 2, 3, 4. The bottom staff has a sequence of eighth notes with finger numbers below them: 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3, 4, 4.

## Objectives

- Read finger numbers on white keys beginning on various finger numbers
- Use all five fingers
- Learn the names of the white keys
- Track from left to right on the page when reading
- Tap and count rhythmic notation in Ta's and Animal Rhythm Patterns
- Refine piano hand shape and work on strong fingertips

During **Unit 2**, assign **Level B** of *Piano Safari® Sight Reading & Rhythm Cards for Book 1*.

See [pianosafari.com](http://pianosafari.com) for the Teacher Guide to *Sight Reading & Rhythm Cards for Book 1*.

# WHITE KEYS p. 43

## C D E and F G A B Groups

### UNIT 2 THEORY

**Step 1:** Follow the directions on pages 43 - 44. Students can complete this page as homework, in a group class, or in the lesson.

#### Objective

- Learn the names of the white keys on the piano

**Step 2:** Securely learning the names of the white keys can take several weeks or months, depending on the age of the student. Teach white keys on the piano at each lesson using the following activities until the child can quickly name any note you play. We suggest starting the process of learning the white keys at the first lesson.

### Letter Name Cards



This Activity is best for students who are ages 4 - 6.

**Step 1:** Purchase Letter Name Cards from [pianosafari.com](http://pianosafari.com) on the Supplements page.

**Step 2:** Direct the child to put the cards in order on the music rack or floor. Tell the student that there is no H. In music, we just go to G and then start over on A.

**Step 3:** Point to each card and chant with the student, "A B C D E F G A B C D E F G" in the rhythm of the "Alphabet Boogie."



**Step 4:** The student closes his eyes while the teacher scrambles the cards.

**Step 5:** The student opens his eyes and puts the cards in order.

**Step 6:** Repeat **Steps 3 - 5**.



## Decorate the Piano

Review the **Decorate the Piano Activity** described on TG p. 27.

## Suction Cup Letters

This activity is best for students who are ages 4 - 8 and can be used in both private lesson and group class settings.

**Step 1:** Attach the Letter Name Cards you used in **Letter Name Cards Activity** (TG p. 60) to a mirror or window.



**Step 2:** The student throws your suction cup ball at the mirror/window. (Suction cup balls can be found in the party section of Target or similar stores.) You take down the card closest to where the ball stuck.



**Step 3:** The student plays all the keys of that letter. For example, if the ball stuck closest to the C card, he plays all the C's. Encourage the student to play as fast as he can.

**Step 4:** Repeat **Steps 2** and **3** with the other cards until all cards are used.

**Step 5:** Have him put the note cards in order, and then play "Alphabet Boogie" once he has learned it.

## Note Name Races

This activity is best for students who are ages 4 - 8.

**Step 1:** If you have two pianos, assign the student one piano and the parent the other piano. If you have one piano, assign the parent one half of the keyboard and student the other half.

**Step 2:** Call out a letter. "D! Ready, set, go!"

**Step 3:** The student and parent race to play all the D's in their jurisdiction. Cheer for the winner. If the student is slow, hopefully the parent will let him win sometimes, but as the student gets faster, he should be able to win on his own.

**Step 4:** Repeat **Steps 2** and **3** with other notes.

**Note:** If you do not have an available parent, you can race the student with the handicap of you having your eyes closed while he has his eyes open.

## Fuzzy Letters



This Activity is best for students who are ages 4 - 8 and can be used in both private lesson and group class settings.

**Step 1:** Hand the student a Fuzzy and ask him to put it on a G. A Fuzzy is a pom pom with eyes and foam feet glued on. If you do not want to make Fuzzies, you can use flat marbles, plastic dinosaurs, or other small objects.

**Step 2:** Hand the student another Fuzzy and ask him to put it on a C.

**Step 3:** Keep handing the student Fuzzies and having him put them on various white keys until you are out of Fuzzies.

# C D E MARCH p. 45

By Julie Knerr



UNIT 2  
ROTE

**Step 1:** Play the piece for the student.

**Step 2:** Have the student put bouncy balls on the groups of two black keys.



## Objectives

- Develop a free forearm technique by playing *non legato*
- Identify the white key groups of C D E that are near the groups of two black keys.

## Does Your Student Have?

- Free forearm motion
- Strong *mf* tone
- Understanding of the groups of two black keys and their relationship to the white key group of C D E

**Step 3:** Put C D E Letter Name Cards on the music rack.



**Step 4:** Show the student that C D E are the white keys that are near the groups of two black keys by counting up from the bottom of the piano using the music alphabet, as in "Alphabet Boogie," p. 15.

**Step 5:** Beginning on the lowest C on the piano with RH, play the student part. Use a *non legato* articulation with a slightly bouncy arm. You may opt to have students first play with Finger 2 before playing with the written fingering.

**Step 6:** Now it is the student's turn to play. Small students may stand at the piano rather than sit. While the student plays, sing, "C D E," and tap on the wood of the piano within the student's peripheral line of vision. This will help the student stay in rhythm.

**Step 7:** When the student is confident, add the Teacher Accompaniment.

**Step 8:** Have the student play the piece with the LH using Fingers 4 3 2. Place stickers in the boxes as the student masters the RH and LH variations.

# MARY HAD A LITTLE LAMB p. 46

Traditional, arr. Christopher Fisher

UNIT 2  
READING

**Step 1:** Play and sing the piece for the student.

**Step 2:** The student circles the keyboard picture red to remind him that the piece is played with the RH.

**Step 3:** The student finds his hand position based on the keyboard picture.

**Step 4:** Have the student preview and play each line. Point to the notes on the page and say the finger numbers to keep the student tracking with his eyes and playing with correct rhythm.

**Step 5:** When the student can play the piece well alone, add the Teacher Accompaniment.

**Step 6:** Show the student how he can start on different notes and play the same piece (transpose). Help him put his Finger 4 on A and play the piece. Repeat starting with Finger 4 on B and on a group of 3 black keys.

**Step 7:** By this point the student will likely have the piece memorized or will be playing it by ear. He can then play the piece with the LH by ear and HT in parallel motion.

**Step 8:** As the student masters each transposition, put a sticker in the box next to that transposition.

**Step 9:** Play the Teacher Accompaniment with him as he masters each transposition. These Accompaniment Transpositions can be downloaded at [pianosafari.com](http://pianosafari.com).

## Objectives

- Read pre-staff notation using finger numbers 2 3 4 on white keys
- Transpose to various keys

## Does Your Student Have?

- *Non legato* articulation
- Good piano hand shape, with firm fingertips, tall bridge, thumb on corner

# F G A B WALTZ p. 47

By Julie Knerr



UNIT 2  
ROTE

**Step 1:** Play the piece for the student.

**Step 2:** Have the student put caterpillars on the groups of three black keys.



## Objectives

- Develop a free forearm technique by playing *non legato*
- Identify the white key groups of F G A B that are near the groups of three black keys.

## Does Your Student Have?

- Free forearm motion
- Strong *mf* tone
- Understanding of the groups of three black keys and their relationship to the white key group of F G A B

**Step 3:** Put F G A B Letter Name Cards on the music rack.



**Step 4:** Show the student that F G A B are the white keys that are around the groups of three black keys by counting up from the bottom of the piano using the music alphabet, as in "Alphabet Boogie," p. 15.

**Step 5:** Beginning on the lowest F with RH, play the student part. Use a *non legato* articulation. You may opt to have students first play with Finger 2 before playing with the written fingering.

**Step 6:** Now it is the student's turn to play. Small students may stand at the piano rather than sit. While the student plays, sing, "F G A B, move up," and tap on the wood of the piano within the student's peripheral line of vision. This will help the student stay in rhythm and put the correct number of beats between each octave.

**Step 7:** When the student is confident, add the Teacher Accompaniment. Continue to sing "F G A B, move up."

**Step 8:** Have the student play the piece with the LH Fingers 4 3 2 1. Place stickers in the boxes as the student masters the RH and LH variations.

# RIVER RAFTING p. 48

By Julie Knerr & Katherine Fisher

UNIT 2  
READING

**Step 1:** Play and sing the piece for the student while he points to the notes and says the finger numbers. Play *non legato*. Be sure you have a well-paced *ritardando* at the end, and define this term for the student.

**Step 2:** The student plays the first line while you point to the notes to help him track and say the finger numbers.

**Step 3:** Draw a raft by the first line. Tell the student this is the Raft Part.

**Step 4:** Ask the student whether the second line is the same or different. "Same." Draw a raft by this line.

**Step 5:** Ask the student whether the third line is the same or different. "Different." Draw churning rapids by m. 9. Play m. 9 - 10 for the student. The student plays m. 9 - 10. Tell the student this is the Rapids Part.

**Step 6:** Ask the student if m. 11 - 12 is the Raft Part or the Rapids Part. "Rapids Part." Draw rapids by m. 11.

**Step 7:** Ask the student which part m. 13 - 16 is. "Raft Part." Draw a raft by this line.

**Step 8:** Define *ritardando*, mark it in the score, and play m. 13 - 16 to allow the student to hear the *ritardando*. Tell the student that the *ritardando* sounds like the raft ride is coming to an end. The student plays m. 13 - 16.

**Step 9:** Student plays the entire piece.

**Step 10:** When the student can play the piece well alone, add the Teacher Accompaniment, and increase the tempo. Students can generally play this piece very fast with a *non legato* articulation.

## Objectives

- Read pre-staff notation with letter names for the F G A B group of white keys.
- Learn the term *ritardando*
- Learn about form

## Does Your Student Have?

- *Non legato* articulation
- Good piano hand shape
- Understanding of the white key group F G A B
- Well-paced *ritardando*



*Non legato* is the first articulation for beginning students to master. All pieces should be played *non legato* until the student has developed a coordinated forearm motion and a consistently good piano hand shape. This may take weeks or months depending on the student's age and level of coordination. In Piano Safari, we recommend that all pieces and Sight Reading & Rhythm Cards be played *non legato* until p. 88, when *legato* is introduced through the Tree Frog Technique.

Introducing *legato* too soon may result in students playing a weak sounding *legato* that only uses the fingers and completely ignores the role of the arm. This is the result when the student has not yet become comfortable with the coordination between arm and fingers that is developed by playing *non legato*. Playing *legato* too soon may also lead to a disintegration of the piano hand shape because of the complexities of coordinating the hand shape, connection of fingers, and transfer of arm weight.

Delaying the introduction of *legato* allows students to master the coordination between the arms and fingers while maintaining a good piano hand shape without the added complexity of connecting the fingers. In addition, when students are finally allowed to play *legato*, it becomes a novel, special, and beautiful sound after the extended period of *non legato* playing.

Students can use the Tall Giraffe Technique to refine the *non legato* articulation they have been using in their pieces and to work on the basics of a graceful wrist lift.

**Step 1:** Demonstrate RH m. 1 - 2 for the student with *non legato* articulation and firm, not collapsed, fingertips. Each note is played with a down motion into the key. Do not demonstrate any wrist movement on the half notes yet. Just play with a *non legato* motion of the forearm and firm fingertips. The student imitates. If the student has been playing all his pieces with *non legato* articulation, this should be very easy.

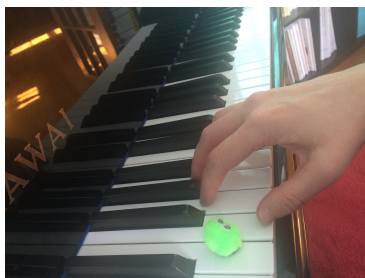
**Step 2:** After the student has mastered control of firm fingertips and an arm bounce on each key, say "Freeze" occasionally. While the student is stopped on a key, with the key depressed, check to be sure that the thumb is relaxed by gently wiggling the student's thumb up and down. If it moves easily, it is loose. Also, check to be sure that the hand is in a good piano hand shape (or "Fuzzy House." A fuzzy can walk in the door formed by the raised bridge and thumb on its corner and sit comfortably under the hand).

### Objectives

- Refine *non legato* articulation
- Practice down-up wrist motion

### Does Your Student Have?

- *Non legato* articulation
- Good piano hand shape
- Firm fingertips
- Relaxed thumb
- Down-up motion with a flexible wrist on the half note "Tall Giraffe Neck" part



Fuzzy approaching his front door



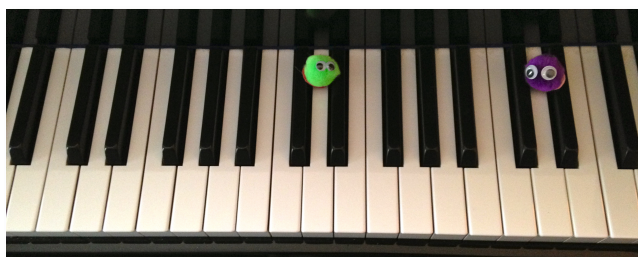
Fuzzy sitting comfortably in his living room

Continue to say, "Freeze" and check the student's Fuzzy House and loose thumb until the student has mastered the coordination of relaxing the non-playing fingers while being stopped on one key. Only after he has found this relaxation while stopped will he be able to relax non-playing fingers while actively playing. Some students have more difficulty relaxing their hands than others. The Lion Paw Technique sets the stage for a relaxed technique through the focus on arm weight. In the Tall Giraffe Technique, the student is combining forearm motion (essentially a small Lion Paw) with a good piano hand shape and firm fingertips to form the *non legato* articulation.

**Step 3:** When non-playing fingers are relaxed, playing fingers have firm fingertips, and the arm is working well in a bouncing motion to help the fingers play with good tone, add a down-up motion of the wrist on the half notes. We call this the "Tall Giraffe Neck." The wrist goes down with arm weight and then comes up into the air with a relaxed, floppy wrist. We call this the "Tall Giraffe Neck" because the motion resembles petting a giraffe's neck. If you have a stuffed giraffe, place it facing the student. He can pet the giraffe's tall neck from bottom to top with a loose wrist. This provides a visual and tactile reference for this wrist motion.

**Step 4:** Once the student has mastered the *non legato* articulation with the Tall Giraffe Neck down-up wrist motion on the half notes, he is ready to play the entire exercise. Place fuzzies or page marking tabs on the keyboard to mark the position for each octave of the exercise.

- For RH, put a green Fuzzy on the group of two black keys where the student will play m. 1 - 2.
- Put a purple Fuzzy on the group of two black keys where the student will play m. 3 - 6.





- The pattern for m. 1-8 becomes:



**Step 5:** The Student plays RH m. 1 - 8 while you coach him to play the Tall Giraffe pattern near the "Green fuzzy, purple fuzzy, purple fuzzy, green fuzzy." Repeat with the Teacher Accompaniment.

**Step 6:** Move the fuzzies to where the LH will play, and repeat the exercise with the LH.

# TALL GIRAFFE AND FRIENDS p. 52

By Joey Lieber

UNIT 2  
IMPROVISATION

This piece is a "Call and Response" Improvisation in G Blues. The Teacher Part is written out. The student should imitate the patterns the teacher plays in the RH. For example, in m. 1, the Teacher plays "G A B," in the RH. The student copies this RH pattern in the next measure. The student should use a Tall Giraffe Technique, *non legato* with a bouncy arm and firm fingertips, for each pattern.

**Step 1:** Tell the student that you are going to play a Tall Giraffe phrase, which he should copy using Finger 2. Play RH m. 1 (teacher part) with Finger 2. The student imitates (m. 2).

**Step 2:** Continue playing the patterns for the first page, with the student imitating each one.

**Step 3:** Tell the student that you are going to do the same thing, but you are going to add your part. Play both pages as written, with the student copying your RH patterns with Finger 2.

**Step 4:** Tell the student that this time you are going to use different fingers. He should watch and copy your notes and fingers. Play with accompaniment as written, using *non legato* articulation for the RH.

**Step 5:** Repeat and create your own patterns for the student to copy. You are the leader, and the student is the follower.

**Step 6:** If you would like the student to be the leader while you are the follower, transpose to Gb Major. The student can then create patterns on black keys plus A that will all sound good with the Teacher Accompaniment. Since most students play long strings of notes when they improvise, this call and response piece will show the student that short phrases actually make for better improvisations than long, random collections of notes.

## Objectives

- Improvise using the *non legato* Tall Giraffe Technique
- Play a "Call and Response" improvisation with the teacher
- Explore how using short phrases, rather than long strings of notes, yields the most musical improvisation
- Experience the blues

## Does Your Student Have?

- *Non legato* articulation
- Ability to imitate the teacher's phrases
- Understanding that short phrases make for a more pleasing improvisation than long strings of notes.

# A DAY IN THE LIFE OF A TALL GIRAFFE p. 54

By Julie Knerr



UNIT 2  
ROTE

It is important that the student becomes comfortable playing hands together in contrary motion (same fingers, different notes) and parallel motion (same notes, different fingers) in preparation for more complicated two-voice counterpoint in the future. This piece is a first step in contrary motion playing.

**Step 1:** Play the piece and sing the words for the student.

**Step 2:** Play RH m. 1. Be sure to use good Tall Giraffe Technique (*non legato* with an arm bounce on each note). There will not be time for a large down-up Tall Giraffe Neck motion on Finger 4, as the student practiced in the Tall Giraffe Exercise. Instead use a small down-up motion (Baby Giraffe Neck). This will prevent the student from rushing in the rest. The student imitates.

**Step 3:** Play RH m. 2. The student imitates. If the student has trouble, feel free to write in the fingering (4 3 3 2). Seeing it written helps students who are visual learners. Do not be too concerned about the slur. Some students naturally play a slur, while others do not. Either way is fine at this point, since the student has not yet formally encountered *legato*. As long as the student plays with good piano hand shape, either way is fine. I prefer students to play *non legato*, but it is a bit fast for *non legato* for some students.

**Step 4:** The student plays RH m. 1 - 2 while you say, "Down up" or "Baby Giraffe" on beats 3 - 4 in m. 1 to prevent the student from rushing.

**Step 5:** Play RH m. 3 - 4 for the student, noting that it is the same as m. 1 - 2, but up a step, beginning on D. The student imitates. Play m. 5 - 6, which is again a repeat of the motive starting up another step on E. The student imitates.

**Step 6:** Have the student practice RH m. 1 - 6 several times to practice the position shifts.

**Step 7:** Play RH m. 7 - 8 singing, "A, down, down, down, D, E, C." The student imitates.

**Step 8:** The student plays RH m. 9 - 16, which is a repeat of m. 1 - 8.

## Objectives

- Play a piece that uses the Tall Giraffe Technique
- Play hands together in contrary motion

## Does Your Student Have?

- *Non legato* articulation
- Steady rhythm
- Strong fingertips
- Ease in moving from position to position "Tall Giraffe Neck" part

**Step 9:** Play m. 17 - 18. The student imitates.

**Step 10:** Now the student may play hands together. Play m. 1 hands together. Ask the student what fingers begin in each hand. "Finger 2." The student imitates.

**Step 11:** Play m. 1 - 2 hands together, saying the finger numbers. The student imitates.

**Step 12:** Help the student move up a step in both hands for m. 3 - 4. Moving up in parallel motion but playing in contrary motion can take a bit of thought for the student. The student plays these measures.

**Step 13:** Help the student move up a step for m. 5 - 6. The student plays.

**Step 14:** Have the student review RH m. 7 - 8 by playing it several times. Then have the student play the LH of m. 7 - 8.

**Step 15:** Play m. 7 - 8 hands together. The student imitates.

**Step 16:** The student plays the entire piece.

**Step 1:** Play and sing the piece for the student.

**Step 2:** The student circles the keyboard pictures red for RH and blue for LH.

**Step 3:** Ask the student how many groups of notes there are. "4." Circle the lowest group (m. 7) blue for LH, and play it for the student in the lowest octave that the student can easily reach, saying, "E C." The student imitates.

**Step 4:** You play RH while student plays LH. This will allow him to play the LH in rhythm at the appropriate time.

**Step 5:** Ask the student which two groups are the same. "1 and 2." Have him circle these two groups red for RH. Since group 3 is played by the RH but is different from the other RH groups, have him circle it red and draw some fuzz next to it to denote that it is different.

**Step 6:** Play m. 1 - 2 while the student points to the notes and says the finger numbers.

**Step 7:** The student plays m. 1 - 2 and then m. 3 - 4 an octave higher.

**Step 8:** Play m. 5 - 6 while the student points to the notes and says the finger numbers.

**Step 9:** The student plays m. 5 - 6.

**Step 10:** The student plays the entire piece.

**Step 11:** When the student can play the piece well alone, add the Teacher Accompaniment.

**Step 12:** Play the piece on groups of three black keys with transposed Teacher Accompaniment, available for download at [pianosafari.com](http://pianosafari.com). Put a sticker in the box as the student completes each transposition.

## Objectives:

- Read pre-staff notation using finger numbers 2 3 4 on white keys
- Move to different octaves on the piano in rhythm

## Does Your Student Have?

- *Non legato* articulation
- Good piano hand shape, with firm fingertips, tall bridge, thumb on corner
- Rhythmic shift from octave to octave

# ODE TO JOY p. 56

By Ludwig van Beethoven, arr. Knerr

UNIT 2  
READING

Celebrate the fact that the student is playing a melody written by the famous composer, Beethoven! Talk a bit about Beethoven's life. Did you know that his favorite dinner, according to his administrative assistant and early biographer Anton Schindler, was macaroni and cheese? Have the student listen to some music by Beethoven. A good resource for composer biographies that appeal to children is the "Getting to Know the World's Greatest Composers" series by Mike Venezia, available on amazon.com. We have a library of these books and lend them to students.

**Step 1:** Play the piece for the student using *non legato* articulation even on the eighth notes.

**Step 2:** Have the student color the RH keyboard picture red and the LH keyboard picture blue.

**Step 3:** Tell the student there is only one LH note (m. 12 stem down). Circle this note with blue.

**Step 4:** Play m. 1 - 4 for the student to allow him to hear the rhythm for m. 4. The student plays m. 1 - 4. Explanation of the dotted quarter eighth note rhythm is not necessary. This rhythm should be taught by rote at this stage, as the student is usually too young to understand the fractions necessary to explain the dotted rhythm mathematically.

## Objectives

- Read pre-staff notation using finger numbers with all fingers on white keys.
- Play a familiar melody by a famous composer
- Read eighth notes in pre-staff notation in a piece
- Hear the dotted quarter eighth rhythm, which is formally introduced in *Piano Safari Repertoire Book 2*.

## Does Your Student Have?

- *Non legato* articulation on all notes
- Good piano hand shape
- Correct rhythm

**Step 5:** The student previews and plays m. 5 - 8 after discovering that it is the same as m. 1 - 4 except for the last measure.

**Step 6:** Play m. 9 - 12 for the student to allow him to listen to the rhythm. The student imitates. Make sure he plays the entire piece, including the eighth notes, *non legato* to preserve a good piano hand shape. This will also keep him from smearing or rushing the eighth notes.

**Step 7:** The student plays m. 13 - 16 and then plays the entire piece.

**Step 8:** When the student can play the piece well alone, add the Teacher Accompaniment.

**Step 9:** To transpose to C Major, Instruct the student to start with RH 3 on E. The LH note will be G. The Teacher Accompaniment in C is available for download it at [pianosafari.com](http://pianosafari.com)

# ROBOTS p. 58

By Julie Knerr



UNIT 2  
ROTE

**Step 1:** Play m. 1 - 8 slowly, *non legato*, and with firm fingertips. Show the student that you play the C D E group of white keys (near the group of two black keys) for m. 1 - 4, and then you play the F G A B group of white keys (near the group of three black keys) in m. 5 - 8.

**Step 2:** Play m. 1 - 4 again. The student imitates. Be sure the student plays with a good piano hand shape, *non legato*, and with firm fingertips. *Legato* would not sound like a robot! You may sing "Robots" or "Ta - 2."

**Step 3:** Play m. 5 - 8 again. The student imitates. You may say, "Talking robots" or, "B A F G."

**Step 4:** The student plays m. 1 - 8 slowly.

**Step 5:** Play m. 9 - 16 at a medium tempo. The student imitates.

**Step 6:** Play m. 17 - 26 at a fast tempo. The student imitates. Do not play faster than the student can control while playing *non legato*.

**Step 7:** Create a story about why the robot is moving at slow, medium, and fast tempos. Explain the Italian terms that correlate with these tempos: *Adagio*, *Andante*, *Allegro*. Call out an Italian tempo term, and have the student play at that speed. Point to the octave he is to play in.

**Step 8:** When the student has control over the three tempos, he plays the entire piece.

**Step 9:** Add the Teacher Accompaniment.

## Objectives

- Play keyboard patterns on the C D E and F G A B groups of white keys
- Experience tempo changes
- Develop strong fingertips and a loose technique through playing *non legato* on the white keys

## Does Your Student Have?

- Strong fingertips and a loose *non legato* forearm technique
- Understanding of the groups of white keys that are near the groups of black keys
- Control over slow, medium, and fast tempos